

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK, conductor

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MacMillan Theatre

Saturday, January 24, 1987

8:00 pm

Anne Louise, piano

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PROGRAMME

Symphony No.36 in C Major, K.425 WOLFGANG AMADEUS MOZART
"The Linz" (1756-1791)

- I. Adagio - Allegro spiritoso
II. Poco adagio
III. Menuetto - Trio
IV. Presto

Piano Concerto in E minor, Op. 11, No. 1 FREDERIC CHOPIN
(1810-1849)

- I. Allegro maestoso
II. Romance: Larghetto
III. Rondo: Vivace
Anne Louise, piano

INTERMISSION

Symphony No. 4 in D minor, Op. 120 ROBERT SCHUMANN
(1810-1856)

- I. Ziemlich langsam - Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam - Lebhaft

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This evening's concert is being recorded by CJRT-FM
for future broadcast.

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TONIGHT'S ARTISTS

Considered one of today's most talented European conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company (Lohengrin, Carmen, The Rake's Progress, Madama Butterfly), Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens and Zürich. He has led such distinguished orchestras as the Berlin Philharmonic, Amsterdam Concertgebouw, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Since leading the University of Toronto Symphony Orchestra in October of 1986, Michel Tabachnik has conducted concerts in Paris and Lisbon, and appeared with l'Opéra de Paris, Tonhalle-Orchester Zürich and l'Orchestre symphonique de Radio Luxembourg. Last week, he gave a series of masterclasses at the Montréal Opéra Studio and conducted l'Orchestre civique des jeunes de Montréal in concert.

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Pianist ANNE LOUISE is in her second year of study, leading to a Bachelor of Music Degree in Performance. She has studied with her present instructor, Marietta Orlov, for the past four years, and has also participated in masterclasses given by Claude Frank, Marek Jablonski and Anton Kuerti.

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NOTES

Symphony No. 36 in C Major, K. 425, "Linz" W.A. MOZART

The standard numbering of Mozart symphonies is misleading as it implies that he wrote 41 such works. According to Neal Zaslaw there have actually been some 86 symphonies of varying degrees of authenticity and preservation attributed to Mozart. The autograph manuscript of the "Linz" Symphony has not been preserved, but its authenticity has never been questioned, unlike Symphony No. 37, for instance, which is now thought to be by Michael Haydn with a slow introduction by Mozart. Nonetheless, many writers have drawn attention to the influence of Joseph Haydn on the "Linz" Symphony, although some writers feel that the influence worked the other way round.

In a letter to his father on October 31st, 1783 Mozart confessed that he was writing the symphony "at breakneck speed" for a concert he was to give shortly in Linz. There is no trace of haste in the work, however, which is one of the most brilliant and majestic Mozart wrote. The first movement in sonata form is notable for its slow introduction, the first Mozart wrote for one of his symphonies, and for its second subject, which begins with an outburst in E minor instead of the expected dominant. The middle two movements are contrasted in character, a solemn slow sonata form movement and a joyous minuet and trio. The finale is a lively sonata form with a profusion of themes, its festive outer sections surrounding a short but intense development section.

Piano Concerto in E minor, Op. 11, No. 1 F. CHOPIN

Chopin was only 20 years old when he completed the Concerto in E minor. It was actually the second of his two piano concertos but the first to be published and, therefore, bears the designation No. 1. Both concertos belong to the period of his fame as the young Polish virtuoso pianist and Chopin himself premiered the present work on October 11th, 1830 in the Warsaw National Theatre. This was his final concert in Warsaw. Two months later Chopin left Poland never to return.

The first movement of the concerto is a modified sonata form containing an abundance of ideas, both thematic and figurative. The second movement is based on a nocturne-like melody which is interrupted only by an agitated middle section in C sharp minor. The finale is in rondo form and contains material rhythmically related to the Krakowiak, a popular Polish dance.

Symphony No. 4 in D minor, Opus 120

R. SCHUMANN

Schumann was largely self taught in composition but what he lacked in technique he made up for in intuition, imagination and intelligence. Although he did attempt some large scale works in his youth, including an unpublished early symphony, he was by and large more comfortable with the miniature at first and only later turned to the more conservative genres of the symphony and the string quartet. The D minor Symphony was written in 1841 during the first year of the composer's marriage to Clara Wieck. This work was actually the second symphony Schumann completed but he withheld it from public view for ten years and then, in 1851, revised and published it as his fourth and last symphony.

Schumann originally called this work a "Symphonic Fantasy", and indeed it is one of his most daring and successful formal experiments. It is a cyclic work, linked together not only by the fact that the four movements are played without break but also by thematic transformations, tonality and structure. The slow introduction presents the motives from which the rest of the work is derived. It leads directly into the first movement, an unorthodox but convincing sonata form. The slow movement is in ternary form with a plaintive tune for oboe and cello and a contrasting middle section in D Major for the strings with lovely embellishments for solo violin. The vigorous third movement follows the plan scherzo-trio-scherzo-trio with a transition to the last movement. The finale, like the closely related first movement, consists of a slow introduction and sonata form, and makes a deeply satisfying conclusion to all that has gone before.

Notes by ROBIN ELLIOTT

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

John Bailey, Toronto, Ontario
Robin Butler, Pickering, Ontario
Susan Cosco, Toronto, Ontario
Angela Cox, Scarborough, Ontario
John Douglas, Mississauga, Ontario
Mary Ann Fujino, Burlington, Ontario
Sheldon Grabke, Springside, Saskatchewan
Catherine Hoy, Guelph, Ontario
Jackson Huang, Toronto, Ontario
Cristina Massotti, Sudbury, Ontario
Geoff Nuttall, London, Ontario *
Valerie Selander, Deep River, Ontario
Barry Shiffman, Toronto, Ontario
Stephen Sitarski, Toronto, Ontario *
Andrea Weber, Elmira, Ontario
Janetta Wilczewska, Don Mills, Ontario

Violin II

Krista Buckland, Toronto, Ontario
Jill Dawson, Mississauga, Ontario
Jared Erhardt, Calgary, Alberta
Helen Hong, Toronto, Ontario
Caroline Hoy, Guelph, Ontario
Dean Marshall, Calgary, Alberta +
Ananya Menon, North York, Ontario
Ines Pagliari, Toronto, Ontario
Brian Power, St. John's, Newfoundland
Herman Rohowsky, Aurora, Ontario
Malou Sobrevinas, Toronto, Ontario
Peter Soltysiak, St. Catharines, Ontario
Kleis Swan, Saskatoon, Saskatchewan
Carol Wong, Hamilton, Ontario

Viola

Jonathan Craig, Toronto, Ontario
Ross Daly, Weston, Ontario
Trevor Dick, Lantzville, British Columbia
Julian Fisher, Don Mills, Ontario
Kenji Fuse, Toronto, Ontario
Tom Kondzielewski, Humboldt, Saskatchewan
Don Lyons, Toronto, Ontario
Angela McCullough, Saskatoon, Saskatchewan +

Nicholaos Papadakis, Toronto, Ontario
Angela Quiring, Calgary, Alberta

Cello

Jean Bresse, Montreal, Quebec
Ron Chambers, Toronto, Ontario
Daciana Cojocaru, Willowdale, Ontario
Katalin Descenyi, Willowdale, Ontario
Joo Won Kim, Scarborough, Ontario +
Peggy Lee, Toronto, Ontario +
Chantal Marcil, Joliette, Quebec
Yosuke Ozawa, Tokyo, Japan
Mi-Kyong Park, Thornhill, Ontario

Double Bass

Jonathan Chalaturnyk, Toronto, Ontario
Rob Clutton, Burlington, Ontario
Patrick Donovan, Toronto, Ontario
Louis Garson, Toronto, Ontario +
Steven Haynes, Toronto, Ontario
Jessica Monk, Toronto, Ontario
Michael Nykilchuk, Toronto, Ontario
Rob Sidorchuk, Islington, Ontario
Ed Wingell, Toronto, Ontario

Flute

Linda Caisley, Dawson Creek, British Columbia
Jody Evans, Barrie, Ontario
Laura Nashman, West Hill, Ontario
Leslie Newman, Lacombe, Alberta

Oboe

Joanne Allen, Toronto, Ontario
Lawrence Charge, Toronto, Ontario
Julia Snelson, Toronto, Ontario
Piotr Twardowski, Toronto, Ontario
Phyllis Williams, Vancouver, British Columbia

Clarinet

Lorie Adams, Agincourt, Ontario
Eric Evans, Toronto, Ontario
Pauline Farrugia, Toronto, Ontario
Ameene Shishakly, Baie D'Urfe, Quebec

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| January 25 | UNIVERSITY OF TORONTO WIND SYMPHONY
STEPHEN CHENETTE, conductor
Works by POLGAR, KULESHA, WEINZWEIG,
BECKWITH, COAKLEY, REVUELTAS, and COPLAND
MacMillan Theatre | 3:00 pm | \$3 G.A. |
| January 29 | THURSDAY NOON SERIES
UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE
Walter Hall | 12:10 pm | FREE |
| February 5 | THURSDAY NOON SERIES
Programme featuring student chamber groups
Walter Hall | 12:10 pm | FREE |
| February 5 | THURSDAY NOON SERIES
"In Search of Mahler"
Lecture by HENRY-LOUIS DE LA GRANGE,
author of the three-volume biography of
Mahler
Walter Hall | 1:10 pm | FREE |
| February 15 | 13th Annual Donald McMurrich Scholarship
Concert
The Toronto Symphony Bass Quartet & Friends,
perform the works of SAM DAVIS & others
Walter Hall | 3:00 pm | \$3 General Admission |

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

L'OCCE del CAIRO
(The Goose from Cairo) by W. A. MOZART
(IN ENGLISH)

and

Angélique
by JACQUES IBERT
(IN ENGLISH)

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